

THE TALKING MACHINE REVIEW

1970

December

No. 7



Form 945

MASTER MOULD SELECTION

4-14 1914.

La Gioconda - Cielo e mar *Giuseppe Anselmi*

Received from Recording Dept.

Mould Numbers	1373-B
Graphited	4-13-14
Put in bath 91	Case 1059 4-14-14
Removed from bath	4-18 "
Drilled	" " "
Beaded	" " "
Cleaned and buffed	" 21 "
Stuck to Plate	" "
Turned	<i>Mild</i>
Taken from Plate	" " "
Centered and Bored	
Diameter Turned	
Mounted in Mould Holder	

REMARKS

A disc master card from another file. This selection is reported on the London sheet that we show on another page. Take B was processed on 14th. April, 1914, even though the selection was recorded in Oct. 1913.

Since the earliest days, record collectors have always sought to possess something different or extra to what was generally offered in the catalogues. The earliest example was Mapleson from 1901 who somehow carted his machine up to the flies of the New York 'Metropolitan' and recorded echoes of some of the great singers of the day and indeed in cases like Jean de Reszke, these are the only known recordings. True, these early efforts were primitive and must be heard with specially filtered ears! The historical importance cannot be overstressed as they are the first 'live' recordings ever made and some of the better recordings are quite remarkable when it is considered how far away from the singers the recording horn was placed. Possibly the most famous Mapleson cylinder is the 'Huguenots' excerpt which for half a century was thought to be Melba. Now there appears to be doubt and the singer was probably Suzanne Adams who received similar training to Melba and was one of Marchesi's most famous pupils. The more I have listened to this extract, the more convinced I become that it is not Melba, as Melba was never one of my favourite sopranos although I admire her late electrics, this sounds strange coming from a British collector, but there it is, the 'Huguenots' excerpts was what I have often described to friends as 'my favourite Melba'. It looks as if I have been admiring Suzanne Adams all these years thinking it to be Melba. Most of Mapleson's cylinders of 1901 - 3 have been re-issued by I. R. C. C. on two LPs and I would advise any collector who can listen to old records not to pass them over should they appear on dealers' lists, the numbers being I. R. C. C. L7004 and L7006.

With the advent of electrical recording H. M. V. made a number of outside visits notably to Covent Garden where extracts from Melba's 'Farewell Concert' in 1926 were recorded. As I remarked earlier, I greatly admire Melba in these excerpts from Boheme and Otello. The voice is beautifully captured and that hooty, almost sexless sound which often ruined, to me, her acoustical recordings is noticeably absent. What can be heard is a wonderfully trained pure voice of exquisite quality and considering the lady's age of 65 the results are miraculous. There is no sign of age and if the records were played to anyone not knowing the facts I'm sure the reaction would be one of pleasure at the sound of such a beautiful voice in its prime. There were six excerpts from 'Boheme' recorded and three from 'Otello' in addition to two speeches in one of which Melba bids farewell to Covent Garden. This 'Farewell' was issued on DB943 backed with 'Mimi's Farewell' (Boheme). The other '78' from this performance was a DB which again included 'Mimi's Farewell' but backed by part of the 'Willow Song' (Otello). Later an EP appeared including all three items plus 'Sddio dolce' (Boheme) for good measure. The catalogue number is 7ER 5201, and is worth a place in any collection. Fortunately, by various means, all the extracts recorded on this famous day, 8th. June, 1926, have now found their way to collectors via specialist dealers whose sources I would not have the courage to enquire into!

H. M. V. also recorded other operatic scenes from Covent Garden when a special singer contracted to them appeared. On 31st. May, 1926, nine excerpts from 'Mephistophele'

were recorded due to Shaliapin being in the title rôle. Issued were D1109 which was the last part of the Prologue, DB 942 (U. S. A. VIS-1042) 'Son lo spiuti' backed by 'Redda e fuga' and DB 940 which had some of the Prologue was issued in Australia, but not in Britain.

Later in 1926, on 17th. June, Zenatello returned to Covent Garden to sing in 'Otello' after an absence of some years. A difficulty was met here because his Desdemona was Lotte Lehmann who was a Parlophone contract artiste. Ten excerpts were recorded but none included the soprano which was a great pity as the duets from Acts 1 and 3 would have been very welcomed. All the tenor 'plums' were recorded including the scenes with the baritone Noto and the results were excellent. An amusing story from this performance involved Zenatello. the H. M. V. engineers, eager to have as good a quality as possible, had pointed out to him where the microphone was placed and at Otello's entrance which takes place at the back of the stage, Zenatello cheerfully walked right down to the front of the stage and delivered his 'Esultate' from near the footlights! This nearly wrecked the plan and nearly resulted in the H. M. V. engineers and their machines making an early departure from the august opera house! Unfortunately the 'Esultate' from near the footlights is the only excerpt of the ten which has never been issued. Four excerpts were generally available on DB 953, later re-issued on VB 17, 'Mio signore' and 'Ora e per sempre', and DB 955 later re-issued on VB8 'Questa una ragnor' and 'Niun mi tema'. It appears as though DB 954 had a brief issue and this was 'Si pel ciel'. Only one collector claims to have seen it, so it suggests a brief life. This is easily explained as it is not one of the best in the series and is incomparable with Zenatello's later issue on DB 1007, with Granforte. Like the Melba 'Farewell' it is possible to hear all nine (but no Esultate) through 'specialist dealers'.

Perhaps discouraged by poor sales, H. M. V. did not send their engineers again to Covent Garden until 1928 when Shaliapin returned to sing 'Faust' together with Joseph Hislop and that remarkable American baritone John Charles Thomas whose bounce and wit on the stage was famous. Some thirteen excerpts were recorded on 22nd. June but only DB 1189 was issued and this was 'Salut demeure' backed by 'Nous nous retrouverons' which is said to be chorus only but both Hislop and Shaliapin can be heard through it.

H. M. V.'s last visit was a week later on 4th. July, 1928, and was again fired by Shaliapin singing, this time, in 'Boris Godounov' and this time they really became enthusiastic and recorded twenty extracts. Four 78's resulted - - DB 1181 (VIS 1043) 'I have attained / Heavy is the hand', DB1182 (VIS 1044) 'Clock scene / Come let us vote', DB 1183 'It is a pity / Farewell my son', DB3464 (V 15177) 'Hark tis the passing bell / Death of Boris'. Later on LP (COLH 100) H. M. V. re-issued the last three excerpts from Act 4, i.e. 'Farewell my son.. Death of Boris'.

This was the last outside recording of this era. The results were generally good though often the balance was not up to studio standard but they captured the sense of 'theatre' and the excitement of a live performance. The costs involved must have been heavy and when one considers how few discs were actually issued from the numerous 'takes' it becomes apparent that H. M. V. had given it a try and found the system lacking. Collectors are fortunate in having these wonderful examples of Melba, Zenatello and Shaliapin and we owe a debt of gratitude to H. M. V. for their pioneer efforts in this field.

Further evidence of the enterprise shown on both sides of the Atlantic has resulted in some fabulous treasures which at the time of issue were cloaked with great great secrecy but are now quite openly offered for sale on various labels. The first issue is in many ways still the most exciting. I can well remember a few years ago I was exchanging records with a noted New York collector whom I can thank for my complete Martinelli collection. Then, suddenly, quite out of the blue, in a list of single-sided Victors of Martinelli which he had shipped to me he listed of all things a complete 'Aida' with Martinelli as Radames. My reaction was one of sheer amazement tempered with the thought that my American friend was kidding me along. He assured me in his next letter that it was indeed a complete 'Aida' but would not reveal anything else, only wanting to know my opinion after playing the records. The parcel eventually arrived and I practically ignored the precious Victors and Columbias of Ponselle in my haste to find the 'Aida' set. It transpired that they were a three - LP set and I nearly dropped when I saw that not only was I about to hear Martinelli as Radames, but Pinza as well as a star-studded cast. The first disc was on the turntable within a matter of seconds and my next big surprise was the quality of the recording. It was a broadcast from the Metropolitan Opera House, New York in 1941, and whoever had made the original recordings was an expert as the sound was the equal of recordings of that period, it only remaining to say that the performance was marvellous and I was late for the office that day! My next letter to the American must have sounded as though I had gone mad for such was my enthusiasm over the set, which to this day is my most - played LP set. Subsequently my friend arranged for me to have a set of everything that was issued, including some 'extra specials' like Beethoven's 'Missa Solemnis' with Rethberg, Telva, Martinelli, and Pinza with Toscanini conducting.

The sets which followed would enhance any operatic collection, the Martinelli operas were my prime object and in a comparatively short time I had acquired 'Ballo Maschera', 'La Gioconda', 'Norma', 'Trovatore', 'Simon Boccanegra', 'Pagliacci', and 'Otello'. Later further broadcasts of the same operas appeared and one can now hear the great tenor from 1934 right up to 1943. Additionally numerous shorter excerpts have appeared, sometimes a complete set of an opera, other times just an aria.

From the same source Pinza can be heard in most of his favourite rôles, the Mozart being particularly important. Other great singers represented on complete opera recordings include Rethberg, Milanov, Cigna, Flagstad, Pons, Moore, Thorborg, Melchior, Björling, Tibbett, Morelli, Kipnis, Baccaloni. Just how so many of these recordings have been made available is itself amazing. They were regular Saturday afternoon broadcastings in the main from the Metropolitan Opera House, New York, but in the 1935 - 1945 era, magnetic tape was not in general use. Possibly they were from "transcriptions" commissioned for "lesser" radio stations. Ponselle in 'Traviata' and 'Carmen' are jewels of the first order. Full marks to the Americans involved for initiative and for making these great moments from the 'Met' available.

British collectors have not been so fortunate in capturing similar Covent Garden broadcasts prior to World War II. However we did get, via E M I those famed 1937 'Turandot' excerpts with Eva Turner and Martinelli, but nothing from the same season's 'Tosca'.

'Carmen' and 'Otello'. We were also fortunate to have some Lauri-Volpi excerpts from 'Aida' of 1936; Gigli in 'Rigoletto' of 1937, but little else. From Italian sources, many Gigli items have appeared. Most of his main rôles have come to light, but as welcome as these are, we did have Gigli recorded extensively by H. M. V. in complete operas, so the big thrill of the Martinelli complete operas is perhaps tempered by being spoilt by H. M. V.'s efforts! South America, too, has produced some fantastic operas, but generally, for some reason, the sound is less good as those from other sources. The early Callas 'Aida' and 'Rigoletto' from Mexico City are frankly sensational and if only the sound was better would make her commercial recordings 'deadwood'. To quote just one example, at the end of Act 2 of 'Aida' she suddenly sails up to a high F and holds it for seeming eternity. No wonder the audience went mad! From Austria have come invaluable Toscanini excerpts of 1933. Important, yes - but the sound is rather poor. Similarly, the opening of the San Francisco Opera House in 1932 was marked with a performance of Tosca with Muzio and Dino Borgioli. The first act was broadcast but the sound as recorded, I regret to say, resembles some of Mapleson's efforts of thirty years earlier, not that I could be without this disc despite the sound!

It would be impossible to mention all of the broadcasts of this period in an account of this kind. Another important aspect . . . 1951 was Verdi Year and a number of seldom heard operas were performed all over the world, with Italy naturally to the fore. Thanks to far seeing opportunists we can listen to such operas as 'Oberto', 'Foscari', 'Giovanni d'Arco', etc., etc., which are unavailable otherwise. Since tape recorders have become normal household items, collectors have recorded anything which interests them, which has been broadcast in just every part of the world. Although tape copying contravenes all copy-right laws it certainly occurs, having the effective advantage of permitting collections to become really comprehensive. Tapes have been exchanged and studied in the same way that records were in earlier years. My own tape recording started in 1955 when I noted that Jurinac was singing Leonora in 'La forza del Destino' at Edinburgh. I recorded the main excerpts and feel glad I did as this fine soprano still has not recorded the work commercially. In recent years the B. B. C. has broadcast some excellent operas and I feel sure that tape recorders have been put to good use!

This form of enterprise which started with Mapleson in 1901 has proved fruitful as collectors can have excellent tape collections alongside their discs, and cylinders. One is complimentary to the other and gives us examples of singers and operas which would otherwise exist only in the memories of those lucky enough to have been present either at the performance or the broadcast. To conclude on a pessimistic note, I think that in a few years even our tapes and LP's will be as outdated as our 78's and cylinders are today. The new promised disc, which when attached to a television set, plays both the music and gives us a picture will make our present LP's rather one dimensional. But until this comes about I can live quite happily with cylinders, discs and tapes and still be grateful to those pioneers who had the vision to record so much of interest, particularly during the 1930's and 1940's to fill out our collections.

(Editor's comments in 1984, when typing this 'second edition' = We have seen the introduction of "video-tapes" upon which one may copy from TV, or buy pre-recorded. There are also pre-recorded video-discs. It is subsequently revealed that German and Austrian radio began to record music upon tape in the 1930's and some memorable performances, albeit being a little muffled in fidelity, from then on have been issued legally on LP records.)

EDISON DISC MASTERS by Raymond Wile

Having spent much time at 'Edison' recently, I have been able to gather much information for my work on the Edison Disc Masters as well as making important corections to my previous notes. I was privileged to be able to make some copies of ledgers, file cards, etc., and am able to pass them on to collectors through the pages of the 'Talking Machine Review'. I will explain the illustrations under the page numbers on which they appear in this magazine.

- Page 178. Disc Master Card. (This file was presented to the National Park Service a year or two ago - it represents metal parts that were available in the 1920's.) It does not list the material that was no longer availbale or that had not been processed. Matrix 1452 was the last number used in this London series and was recorded in October, 1913.
- Page 180. Disc Master Card prepared after the Company went out of the record business. This file is incomplete. It is added to as gifts are received. A test pressing of take A still exists and may be found in the test pressing section as ED 24.
- Page 189. A master ledger. This listing was prepared in 1912 or 1913 and has many gaps. It was discontinued after the Edison fire of 9th. December, 1914. We illustrate a portion of the first page. Note the late date on which the records were processed.
- Pages 190 and 191. A copy of the second announcement of the new discs. This folder was issued in late 1912 or early 1913. I would guess January, 1913. In February, the First Preliminary Announcement occurred. It was followed by the First Catalog of 1st. August, 1913. Note that some number have already been dropped. We reproduce page 4 (the last page) of the announcement.
- Page 192. A transmittal sheet for the London recordings. The matrix numbers were added by Fred ubinstein, a former employee. Unfortunately, the earlier sheets have not been located.
- Page 201. The New York Recording Studios Cash Disbursement Books. The page illustrated shows payments for two minutes and four minute selections. It also shows payments for Disc work. Of particular interest is the payment for the orchestra that accompanied Destinn's second recording session for Edison Discs. As a result, we can date the Destinn session.

Page 202. A disc master listing that was maintained by Mary Amerault, an Edison employee. The listing was prepared after the Edison Fire and contains many gaps in the early numbers. It is quite good after 1915. H is Hold, R is rejected, FR is Finally rejected.

Page 203. A disc information sheet. These sheets were prepared at the time of recording or soon afterward. When a record was coupled, the sheets were clipped together and filed under the record number. Serial number 1410, a London recording, was coupled on 82051.

Page 204. An early matching ledger for the 50,000 series. These were experimental matchings and were discontinued by July, 1913, when the permanent matchings were made. A few of the matchings listed here were changed.

Note: The items illustrated have, in some cases, been reduced to fit these pages, and have not been reduced in the same scale. We are grateful to Mr. Wile for this material.

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M A B E L

Mc K I N L E Y

by Nancy Foutz

Mabel Mc Kinley (1879 - 1937) was a popular singer in vaudeville in the early 1900's, often singing her own compositions. Her career was substantially helped by the fact that she was a niece of the President Mc Kinley, and their kinship was mentioned in most of the articles and advertisements about her. She was billed as "the niece of our late martyred President."

She was born in Canton, Ohio, to Mr. & Mrs. Abner Mc Kinley. Abner's brother became President in 1897. Because of the infirmities of the President, Mabel occasionally acted as hostess at White House functions. She often gave concerts at these dinners. In the fall of 1900, she married Dr. Hermanus L. Baer, a nephew of the President of the Reading Railroad. On 6th. September, 1901, President Mc Kinley was shot while in Buffalo, New York State, and died a week later.

Mabel first gained public recognition as a composer. Her song 'Anona' was written in 1903 under the pseudonym 'Vivian Grey', but soon the composer's identity was revealed to the public. This song about an Indian romance was a very popular theme on both sides of the Atlantic at the time. She also wrote 'Little Dolly Driftwood' that year. It was "inspired by a little Washington acquaintance of Miss Mc Kinley's, a tiny waif whom she befriended in the capital and whose story was very much like that of Dolly."

"Anona" was the most popular of Miss Mc Kinley's songs. Some of her other compositions were: "Karama", a song of a Japanese romance; "Feather Queen", another American Indian romance; "Ma Lil' Sweet Sunbeam", a plantation song; and "Golden Rod". The last named was written in 1907 and tells a unique story of the supposed discovery of the, and adoption of the plant as a symbol of peace and prosperity." The song was dedicated to Charles W. Fairbanks, Vice-President of the United States; he had lent Miss Mc Kinley a sum of money in 1905 to help settle her father's estate.

In 1907, a Bob Keiser, publicly announced that he and not Miss Mc Kinley had written the songs ascribed to her. I found no further reference to this until it was mentioned in one of her obituaries that she may not have been the author of the songs.

Shortly after the success of "Anona" in 1903, Miss Mc Kinley went into vaudeville. In a newspaper interview she explains her reasons :

"I know my going on the stage is likely to cause much talk, but I received such a flattering inducement that I could not well refuse. I intended going into grand opera as that has always been my ambition. My folks preferred my doing concert work, but I finally decided on the vaudeville. Why should I not give my voice to the public if it is worth giving? I am not conceited but I do not mind saying I'm ambitious."

Her parents were very unhappy with her decision but she says that she had told her uncle, the President, about it before his death, and that he was delighted about her decision.

How talented was Mabel Mc Kinley? She had studied grand opera in Paris and New York from the age of fifteen. In almost every review of her work, critics said she had a pleasant voice, and that she was well received by the audience. One critic who was not quite so charitable, said, "Mabel Mc Kinley would well be worth \$100.00 a week on her own vocal merits as a vaudeville artiste. That she is the late President's niece multiplies her cash value of course." This remark was written in October, 1923, several months after Mabel had signed a contract for \$1,000.00 a week.

Mabel was a heavy-set woman always beautifully attired in elegant Paris gowns. She was made lame by a falling beam in a hotel when she was a baby and could only walk with the help of crutches.

Although Miss Mc Kinley did not work professionally until after her marriage, she used her maiden name for the stage. Asked why she did this, she replied, "Because I was born with it, and I have the right to use it."

After her success in vaudeville, she tried the theatre in 1905. The play was the "Parson's Wife" written by Carroll Fleming expressly for Miss Mc Kinley. The critics found her acting exaggerated but enjoyed the songs she sang in the play. The play toured about the country but never made it to New York City. Mabel went back to vaudeville.

Her compositions were first recorded for Edison cylinders by other performers, and it was not until several years later that she herself was able to sing her songs for Edison. They were: one two-minute record, "Ma Lil' Sweet Sunbeam", and three four-minute records, "Golden Rod", "Anona", and "My Rancho Maid". Her first record was released in May, 1909, and the last, January, 1910. The May, 1909 issue of 'The New Phonogram' welcomes a new Edison recording artiste; Mabel Mc Kinley. The song was 'Golden Rod' and this is what the magazine says: "Miss Mc Kinley is one of the most notable additions to the staff of Edison artists. She is a niece of the late President President Mc Kinley, a composer of great merit, the possessor of a delightfully sweet soprano voice, a woman of charming personality and a universal favourite on the stage. 'Golden Rod' is one of her own compositions. It is dedicated to Vice-President Fairbanks. Miss Mc Kinley also wrote 'Anona' and other musical successes. 'Golden Rod' is a song of the national flower. Its words

are patriotic, its musical setting is perfect and Miss Mc Kinley's singing of it is artistic in every sense of the word."

All four songs she recorded for Edison were her own compositions.

As the years went by, the name Mabel Mc Kinley no longer meant what it once did. She retired to Mount Vernon, New York, with her husband. They were later to move to their final home in Somerset, Pennsylvania. In 1918, she wrote a World War Song called "March On! Americans", and dedicated it to the late President Mc Kinley. In 1923, she was a candidate for State Assembly on the Republican ticket, but lost. Mabel did some concert work in the 1920's, but never equalled her earlier triumphs. She also was on the radio. In 1928, Mabel filed a suit for alienation of affection: it was a sordid trial. Dr. Baer, her husband, died four years later. Mabel Mc Kinley died in 1937 of complications after an illness of several weeks.

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MABEL Mc KINLEY'S COMPOSITIONS

	recorded by -	all Edison cylinders
1903 Little Dolly Driftwood	Byron Harlan	8590
Anona	Edison Concert Band	8474
	Mabel Mc Kinley	150
1904 Karama	Vess L. Ossman, banjo	8780
1905 Feather Queen	Edison Concert Band	9257
1906 Somebody Sighs For You		
1907 Golden Rod	Edison Concert Band	9554
	Mabel Mc Kinley	122
My Rancho Maid	Mabel Mc Kinley	157
1908 Ma Lil! Sweet Sunbeam	Mabel Mc Kinley	10289
1909 Reminiscences of love		
How'd you like to love me?		
Halcyon Days		
1918 March On! Americans.		

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I have chanced upon a listing in A S C A P's "Biographical Dictionary" of a song 'Anona' written by Robert A. King. Positive identification was made when another source mentioned that King's real name was Robert Kaiser. How many of Mabel Mc Kinley's songs were written by King is a problem which may never be solved. In fact Mabel may never have written any songs at all.

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A VISIT TO THE VICTOR CAFE By Stephen C. Moody

In the June, 1970, issue of 'The Talking Machine Review', Peter Betz contributed an article concerning the Victor Cafe in South Philadelphia. Mr. Betz inquired of his readers whether the cafe was still functioning. I had the pleasure of visiting the Victor Cafe two summers ago. I have a matchbook cover from the cafe with the following data:-

"A rare and outstanding library of classical music played at your request.

1303. Dickinson Street, Philadelphia, Pa.

Victor Cafe

Di Stefano's

Music Lovers' Restaurant

Your host Armand Di Stefano presents outstanding food, world famous music fine wines"

HONOGRAPH STOCK BOOK.

RECEIVED	MACHINE NOS.	WHEN SOLD	TO WHOM SOLD	ADDRESS	LIST OR DEALER
Before the Battle & other.			Oakland & Thomas.	10" L	100
x S3.		6.22.14	Mr. Dinwiddie	Rejected By Mr Edison	6.22.14
Carmen			Sylva.	10" L	109
S4		8.17.14	Mr. Mc Mullen		
S5.		8.22.14	Mr. Mc Mullen		
Carmen			M. Sylva.	10" L	110
S3		7.28.14	Mr. Mc Mullen		
S4		8.27.14	Mr. Mc Mullen		
S5.					
Loca			Vissi d'arte, vissi d'amore. C. Melis	12" (FGR 2-6-42) 10" L	121
x S5		7.27.14	Mr. Dinwiddie	Rejected By Mr Edison	7.27.14
S6.		7.27.14	Mr. Dinwiddie		
Loca			Surriento " C. Melis.	10" L	122
S2.		10.25.12	Mr. Guines		
x S4		6.11.14	Mr. Dinwiddie	Rejected By Mr. Edison.	

The following Edison Disc Records have been paired, priced and numbered, and will appear in the first lists

\$1.00 List

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|--|--|
| 50001 "Moonlight in Jungleland" (<i>Dempsey & Schmid</i>) Negro duet | 50014 "Air" (<i>Bach</i>) String quartet |
| 50002 "Below the Mason-Dixon Line" (<i>Reed</i>) Negro melody | 50015 "Mignon Overture" (<i>Thomas</i>) String Orchestra |
| 50003 "Old Folks at Home" (<i>Foster</i>) Contralto and chorus | 50016 "Broken Heart" (<i>Gillet</i>) String Orchestra |
| 50004 "Nearer, My God, to Thee" (<i>Mason</i>) Baritone and chorus | 50017 "Wedding of the Winds" (<i>Hall</i>) String orchestra |
| 50005 "In Happy Moments"—Maritana (<i>Wallace</i>) Baritone solo in English | 50018 "Wedding of the Winds" (<i>Hall</i>) String orchestra |
| 50006 "Bonnie Sweet Bessie" (<i>Gilbert</i>) Soprano solo | 50019 "The Kiss Waltz" (<i>Arditi</i>) Soprano and chorus |
| 50007 "In Happy Moments"—Maritana (<i>Wallace</i>) Baritone solo in English | 50020 "My Sambo" (<i>Witmark</i>) Negro melody |
| 50008 "Lukumi—Tango" (<i>de Velasco</i>) Hungarian orchestra | 50021 "The Two Poets" (<i>Original</i>) Vaudeville specialty |
| 50009 "Massa's in the Cold, Cold Ground" (<i>Foster</i>) Mixed quartet | 50022 "Ma Lady Lou" (<i>Brill</i>) Negro melody |
| 50010 "Dear Heart" (<i>Tito Mattei</i>) Violin, flute and harp | 50023 "Fairest Rose Waltz" (<i>Engelmann</i>) Xylophone solo |
| 50011 "Massa's in the Cold, Cold Ground" (<i>Foster</i>) Mixed quartet | 50024 "In Happy Moments" (<i>Wallace</i>) Baritone solo |
| 50012 "Bonnie Sweet Bessie" (<i>Gilbert</i>) Soprano solo | 50025 "Flower Song" (<i>Lange</i>) Instrumental quartet |
| 50013 "Moonlight in Jungleland" (<i>Dempsey & Schmid</i>) Negro duet | 50026 "Broken Heart" (<i>Gillet</i>) String orchestra |
| 50014 "That Mesmerizing Mendelssohn Tune" (<i>Berlin</i>) Negro duet | 50027 "Birds and the Brook" (<i>Shults</i>) Reed orchestra |
| 50015 "The Bloom is on the Rye" (<i>Bishop</i>) Tenor and baritone duet | 50028 "Where the Morning Glories Twine Around the Door" (<i>H von Tilzer</i>) Tenor and chorus |
| 50016 "No One to Love" (<i>Richardson</i>) Baritone and chorus | 50029 "Forosetti-Tarantella" (<i>Arditi</i>) Orchestra |
| 50017 "Ma Lady Lu" (<i>Brill</i>) Tenor and chorus | 50030 "Dreams of Galilee" (<i>Momson</i>) Soprano, Tenor and Basso |
| 50018 "Lukumi—Tango" (<i>de Velasco</i>) Hungarian orchestra | 50031 "Forosetti-Tarantella" (<i>Arditi</i>) Orchestra |
| 50019 "The Two Poets" (<i>Original</i>) Vaudeville specialty | 50032 "My Sambo" (<i>Witmark</i>) Negro melody |
| 50020 "That Mesmerizing Mendelssohn Tune" (<i>Berlin</i>) Negro duet | 50033 "On the Road to Mandalay" (<i>Prince</i>) Baritone and chorus |
| 50021 "Memories of Home" (<i>Gutmann</i>) Violin, 'cello, flute and harp | 50034 "Old Folks at Home" (<i>Foster</i>) Contralto solo |
| 50022 "The Mocking Bird—Fantasia" (<i>Winner-Stobbe</i>) Xylophone solo | 50035 "L'Elegante Polka" (<i>Demaré</i>) Xylophone solo |
| 50023 "In the Valley Where the Blue Birds Sing" (<i>Solman</i>) Tenor and chorus | 50036 "The Two Poets" (<i>Original</i>) Vaudeville specialty |
| 50024 "On the Road to Mandalay" (<i>Prince</i>) Baritone and chorus | 50037 "Mocking Bird Fantasia" (<i>Winner-Stobbe</i>) Xylophone solo |
| 50025 "Apple Blossoms" (<i>Roberts</i>) String orchestra | 50038 "Fairest Rose Waltz" (<i>Engelmann</i>) Xylophone solo |
| 50026 "L'Elegante Polka" (<i>Demaré</i>) Xylophone solo | 50039 "Lukumi Tango" (<i>de Velasco</i>) Hungarian orchestra |
| | 50040 "In Happy Moments" (<i>Wallace</i>) Baritone solo |
| | 50041 "Bonnie Sweet Bessie" (<i>Gilbert</i>) Soprano solo |

\$1.50 List

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|---|---|
| <p>80001 "The Bloom is on the Rye" (<i>Bishop</i>) Tenor and baritone</p> <p>80002 "Berceuse"—Jocelyn (<i>Godard</i>) 'Cello solo</p> <p>80003 "Miserere"—Il Trovatore (<i>Verdi</i>) Soprano and chorus in English</p> <p>80004 "The Larchard Watch" (<i>T. Williams</i>) Tenor and baritone</p> <p>80005 "Whispering Flowers" (<i>Tobani</i>) Reed orchestra</p> <p>80006 "On the Road to Mandalay" (<i>Prince</i>) Baritone and chorus</p> <p>80007 "The Heart Bowed Down"—The Bohemian Girl (<i>Balfe</i>) Baritone solo in English</p> <p>80008 "Romanza Andaluza" (<i>Sarasate</i>) Violin solo</p> <p>80009 "The Heart Bowed Down"—The Bohemian Girl (<i>Balfe</i>) Baritone solo in English</p> <p>80010 "Ah, So Pure"—Martha (<i>Flotow</i>) Tenor solo in English</p> <p>80011 "Happy Days" (<i>Strelezki</i>) Soprano solo</p> <p>80012 "Serenade" (<i>Moszkowski</i>) Violin, flute and harp</p> <p>80013 "Sweet Genevieve" (<i>Tucker</i>) Tenor and chorus</p> <p>80014 "Darling Nellie Gray" (<i>Hanby</i>) Mixed quartet</p> <p>80015 "Sweet Genevieve" (<i>Tucker</i>) Tenor and chorus</p> <p>80016 "Berceuse"—Jocelyn (<i>Godard</i>) 'Cello solo</p> <p>80017 "Ma Lady Lu" (<i>Brill</i>) Tenor and chorus</p> <p>80018 "The Evening Star"—Tannhäuser (<i>Wagner</i>) 'Cello solo</p> <p>80019 "Ever of Thee I am Fondly Dreaming" (<i>Hall</i>) Soprano and chorus</p> <p>80020 "Darling Nellie Gray" (<i>Hanby</i>) Mixed quartet</p> <p>80021 "Funeral March" (<i>Chopin</i>) String orchestra</p> <p>80022 "Romanza Andaluza" (<i>Sarasate</i>) Violin solo</p> <p>80023 "Funeral March" (<i>Chopin</i>) String orchestra</p> <p>80024 "Serenade" (<i>Moszkowski</i>) Violin, flute and harp</p> <p>80025 "Hearts and Flowers" (<i>Tobani</i>) String orchestra</p> <p>80026 "Traumerei" (<i>Schumann</i>) Violoncello solo</p> | <p>80014 "Hearts and Flowers" (<i>Tobani</i>) String orchestra</p> <p>80015 "Mignon Overture" (<i>Thomas</i>) String orchestra</p> <p>80016 "Evening Star"—Tannhäuser (<i>Wagner</i>) Baritone solo</p> <p>80017 "L'Elegante Polka" (<i>Demaré</i>) Xylophone solo</p> <p>80018 "Sweet Genevieve" (<i>Tucker</i>) Tenor and chorus</p> <p>80019 "Souvenir of Moscow" (<i>Wieniawski</i>) Violin solo</p> <p>80020 "Ma Lady Lu" (<i>Brill</i>) Negro melody</p> <p>80021 "Souvenir of Moscow" (<i>Wieniawski</i>) Violin solo</p> <p>80022 "In Happy Moments" (<i>Wallace</i>) Baritone solo</p> <p>80023 "Massa's in the Cold, Cold Ground" (<i>Foster</i>) Mixed voices</p> <p>80024 "Air" (<i>Bach</i>) String quartet</p> <p>80025 "Dreams of Galilee" (<i>Momson</i>) Soprano, Tenor and Bass</p> <p>80026 "Ambo Nati in questa valle"—Linda di Chamounix (<i>Donizetti</i>) Baritone solo in Italian</p> <p>80027 "Genius Loco" (<i>Thern</i>) String quintet</p> <p>80028 "Memories of Home" (<i>Gutman</i>) Instrumental quartet</p> <p>80029 "Southern Rose Waltz" (<i>Strauss</i>) String orchestra</p> <p>80030 "The Bloom is on the Rye" (<i>Bishop</i>) Tenor and Baritone</p> <p>80031 "Flower Song" (<i>Lange</i>) Instrumental quartet</p> <p>80032 "Ever of Thee" (<i>Hall</i>) Soprano and baritone</p> <p>80033 "Hearts and Flowers" (<i>Tobani</i>) String orchestra</p> <p>80034 "Old Folks at Home" (<i>Foster</i>) Contralto solo</p> <p>80035 "Sweet Genevieve" (<i>Tucker</i>) Tenor and chorus</p> <p>80036 "Funeral March" (<i>Chopin</i>) String orchestra</p> <p>80037 "Evening Star"—Tannhäuser (<i>Wagner</i>) Baritone solo</p> <p>80038 "Sweet Spirit Hear My Prayer" (<i>Wallace</i>) Instrumental quartet</p> <p>80039 "Wine, Woman and Song" (<i>Strauss</i>) String orchestra</p> |
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\$2.00 List

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|---|---|
| <p>82001 "Miserere"—Il Trovatore (<i>Verdi</i>) Soprano and chorus in English</p> <p>82002 "The Evening Star"—Tannhäuser (<i>Wagner</i>) 'Cello solo</p> <p>82003 "Miserere"—Il Trovatore (<i>Verdi</i>) Soprano and chorus in English</p> <p>82004 "My Old Kentucky Home" (<i>Foster</i>) Baritone and chorus</p> <p>82005 "Rondo Capriccioso" (<i>Saint-Saëns</i>) Violin solo</p> <p>82006 "Flower Song" (<i>Lange</i>) Violin, 'cello, flute and harp</p> <p>82007 "Tre giorni son che Nina"—Siciliana (<i>Pergolesi</i>) Soprano solo in Italian</p> <p>82008 "Flower Song" (<i>Lange</i>) Violin, 'cello, flute and harp</p> <p>82009 "Tre giorni son che Nina"—Siciliana (<i>Pergolesi</i>) Soprano solo in Italian</p> <p>82010 "Wedding of the Winds Waltzes" (<i>Hall</i>) String orchestra</p> | <p>82006 "Rondo Capriccioso" (<i>Saint-Saëns</i>) Violin solo</p> <p>82007 "Wedding of the Winds Waltzes" (<i>Hall</i>) String orchestra</p> <p>82008 "Eclat de Rire"—Manon Lescaut (<i>Auber</i>) Soprano solo in French</p> <p>82009 "Wedding of the Winds Waltzes" (<i>Hall</i>) String orchestra</p> <p>82010 "Eclat de Rire" (<i>Auber</i>) Soprano solo</p> <p>82011 "Traumerei" (<i>Schumann</i>) Violoncello solo</p> <p>82012 "Eclat de Rire" (<i>Auber</i>) Soprano solo</p> <p>82013 "Ah So Pure"—Martha (<i>Von Flotow</i>) Tenor solo in English</p> <p>82014 "Seconda Mattinata" (<i>Tosti</i>) Soprano solo</p> <p>82015 "Forgotten" (<i>Cowles</i>) Baritone solo</p> <p>82016 "Ben Bolt" (<i>Kneass</i>) Contralto solo</p> <p>82017 "Semiramide" (<i>Rossini</i>) Orchestra</p> |
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MASTER RECORD INFORMATION

Edison Master Records made at LONDON RECORDING DEPARTMENT.

JANUARY & FEBRUARY. 1913. Language ENGLISH & ITALIAN.

The information herein contained has been carefully checked and approved.

W. H. Wagner

NOTICE.—All words must be accurately spelled and fully accented to insure correct titles. Title for engraving, including artist's name, must not exceed fifty (50) characters, each space between words counting as one character. Approved lists must be sent to factory at the same time Master Records are shipped.

Nos.	Actual Title of Selection to be Engraved on Master 10" SPECIALS.	Full Name of Artist	Male or Female
E. 1.0	My Man.	Constance Drever.	F. - <u>Serial 703</u> 1369
E. 2.1	Waltz song from "The Dancing Viennese" "They call me the Waltz Queen".	" "	F. - 1370
E. 3.1	"'Tis you I love for aye".	" "	F. - 1371
✓ I. 4.1	I Pagliacci. Arioso. "Vesti la giubba"	Giuseppe Anselmi.	M. 1372
✓ I. 5.1	La Gioconda. Romanza di Enzo" Cielo e mar"	" "	M. 1373
✓ I. 6.1	La Favorita. Romanza di Fernando. "Spirto gentil".	" "	M. 1374
✓ I. 7.1	I Pescatori di Perle. Romanza di Nadir. "Mi par d'udire ancora".	" "	M. 1375
✓ I. 8.1	L'Africana. Aria di Vasco di Gama. "O Paradiso"	" "	M. 1376
✓ I. 9.1	Lucia di Lammermoor. Cabaletta di Edgardo. "Tu che a Dio spiegasti l'ali".	" "	M. 1377
✓ I. 10.1	Mignon. Romanza di Guglielmo. "Ah! non credevi tu".	" "	M. 1378
✓ I. 11.1	Cavalleria Rusticana. Siciliana. "O Lola ch'hai di latti".	" "	M. 1379

"John Di Stefano created a traditional atmosphere. This charming café has entertained the most distinguished names in opera. Visitors from the past include: Gigli, Ruffo, Pons, Scotti, Zenatello, Pinza, Schipa, De Muro, De Luca, Martinelli, Shaliapin, Toscanini, Ponselle, Galli-Curci, and Kreisler.

Visitors of the present include Tagliavini, Di Stefano, Gedda, Siepi, Nilsson, Tucker, Peerce, Merrill, Ormandy, Bardelli, Bergonzi, and many others. Artistes who have spent many of their formative years here include: Enrico de Giuseppe, Frank Guarrera, Mario Lanza, Anna Maria Gisale, Robert Gregori, Romeo Cascarino, Arthur Cosenza and many others. We believe you will find it a rare joy to combine fine music and outstanding food."

I arrived with members of my family. Di Stefano's two sons Armond and Henry, were both there. The café is quite small seating perhaps 35 or so persons. The walls of the café are covered with pictures of the past and present opera stars. I remember a glorious one of Ruffo hanging on the wall. While ordering the dinner, Armond came round to each table seeking requests for records to be played over the loudspeakers. The back of the café contained bookcases crammed with record envelopes. Schipa's Manon: Il sogno was being played when Armond arriving at our table, I enquired whether it was Schipa to which he replied yes. After enquiring about the quality of our food, he asked what I would like to hear and I requested the Aida duet with Caruso and Homer which was played a little later. As we were leaving the café, Armond complimented me on my knowledge of music and invited us all to come back again soon.

Yes, Mr. Betz, the Victor Café, at least two years ago, was very much in existence.

* * * * *

BOOK REVIEW

by Ernie Bayly

"A Guide to the Edison Cylinder Phonograph" -

Containing details of the Spring-Driven Models produced from 1895 - 1929.

by George Frow published by Francis Antony Ltd.

For a very long time we have needed an authoritative book about Edison's phonograph's depicting the various models. At last we have it in this modestly-priced book.

Being a reference book for those taking their subject seriously, the information is concisely written and deals fully with the variations and modifications which the Edison Company introduced in the light of experience; quite apart from the important change from two-minutes to four-minute models. As readers will know, "conversion kits" of additional gear wheels were available to enable phonograph owners to play the 'new' cylinders. Mr. Frow gives us an illustration of a "conversion kit."

Nobody need feel himself 'cheated' in that Mr. Frow deals only with the spring-driven cylinder phonographs produced by Edison. His study shows us the breadth of range covered by the Company and what an enormous task faces the collector desirous of obtaining the main models and their variants. For example, who among you possesses an Amberola Model IV or any of the coin-slot models? Your 'unlikelihood' of possessing them can be in some measure be compensated by the illustrations in the book. There are 56 plates dealing with phonographs. We are given the dates when each model was introduced and its price.

I know that Mr. Frow has worked for a very long time in his painstaking work in producing the text of this book and his care is now revealed in what must surely be the 'definitive' book on the subject. I am sure that it will not be long before we hear used a phrase like, "if you wish to have the full details, look it up in 'Frow'". -- Which reveals that I thoroughly recommend the book as an investment you will not regret, for I am sure that you will be referring to it repeatedly.

* * * * *

BOOK REVIEW

by Ernie Bayly

JOLSONOGRAPHY

by Dave Jay

Published by Barrie Anderton. Price £15 (U.S. \$50.00) 441 pages 130 photographs

Question : 'When is a book an Encyclopedia?

Answer : When it is Jolsonography

If you have only seen films like 'The Jolson Story' and imagine that you know all about the life of Al Jolson you are living under a very grave delusion, for a quick glance at the biographical section of this book reveals that the film was only a mere approximation or 'nodding acquaintance' with the true dynamic character of the man in true life. But, although the biographical study in this book is important, it is but a small section.

I know of no other book dealing so comprehensively with the life of an artiste, of any field of entertainment. Others have been the subject of several studies, but none has contained everything bound together in one book. Of course, such a study cannot be made of one still living, so may I be conjectural to make a comparison? Imagine that all of the fine biographies and studies of Enrico Caruso were to be bound into one volume also containing Freestone and Drummond's superlative discography and you have an idea of the scope of Mr. Jay's book. It is sad to reflect that Mr. Jay died suddenly before the book went to the publisher and Mr. Anderton must be given a vote of thanks for undertaking publication. It was not a task to be undertaken lightly.

Al Jolson's career spanned many fully active years on the stage, commencing as he did as a boy, through films, radio and records until his death - a little too soon - so he left behind a trail of much to be chronicled in all these aspects of entertainment, so much hard work was required to make 'Jolsonography' complete. From his first recording of 22nd. December 1911, 'That Haunting Melody' we are led to his last on 17th. July, 1950, 'De Camptown Races', which represents years when he was a topline.

Parallel to recordings, Jolson was primarily engaged upon the stage and film-making although the latter did not commence until the 'talkies', for as we all know, Jolson WAS the FIRST talkie! But, Jolson was in films before talkies and being somewhat obscure, they are not listed in detail in this book, being about the only thing which is not.

Great detail is given of the songs which Jolson sang on radio shows sponsored by such well-known names as Kraft, Maxwell House Coffee, etc. His song compositions are there, facts on his sheet-music and 'Bibliography' lists a staggering number of books about Jolson or those which refer to him. In the stageography section I see mention of Jolson in a show with Stella Mayhew, and reflect that although she was for a time recording for Edison, that company did not make the most of its 'option'. I reflect, too, that judging from the separate

recordings from Jolson and Mayhew that I know, they must have been a wonderful duet on stage - it would have been a wonderful duet on cylinder too.

The book is expensive . . . but as it is unlikely to appear in many editions or be found in secondhand shops, the money spent will never deteriorate in value. If you can afford it and your interest is in Al Jolson or that section of American entertainment, "Jolsonography" is for you.

In passing I would call your attention to the L.P. record "American Vaude and Variety" on Rococo 4006, which among the important stars of the period, contains Jolson's "That lovin' Träumerei" of 17th. April, 1912 - the earliest of his recordings available.

* * * * *

RECORD REVIEW

by Elizabeth Bartlett

"THE WONDER OF THE AGE -

MR. EDISON'S NEW TALKING PHONOGRAPH

A boxed set of two long play records ARGO ZPR 122-23

Argo Records 115 Fulham Road, London S.W. 3.

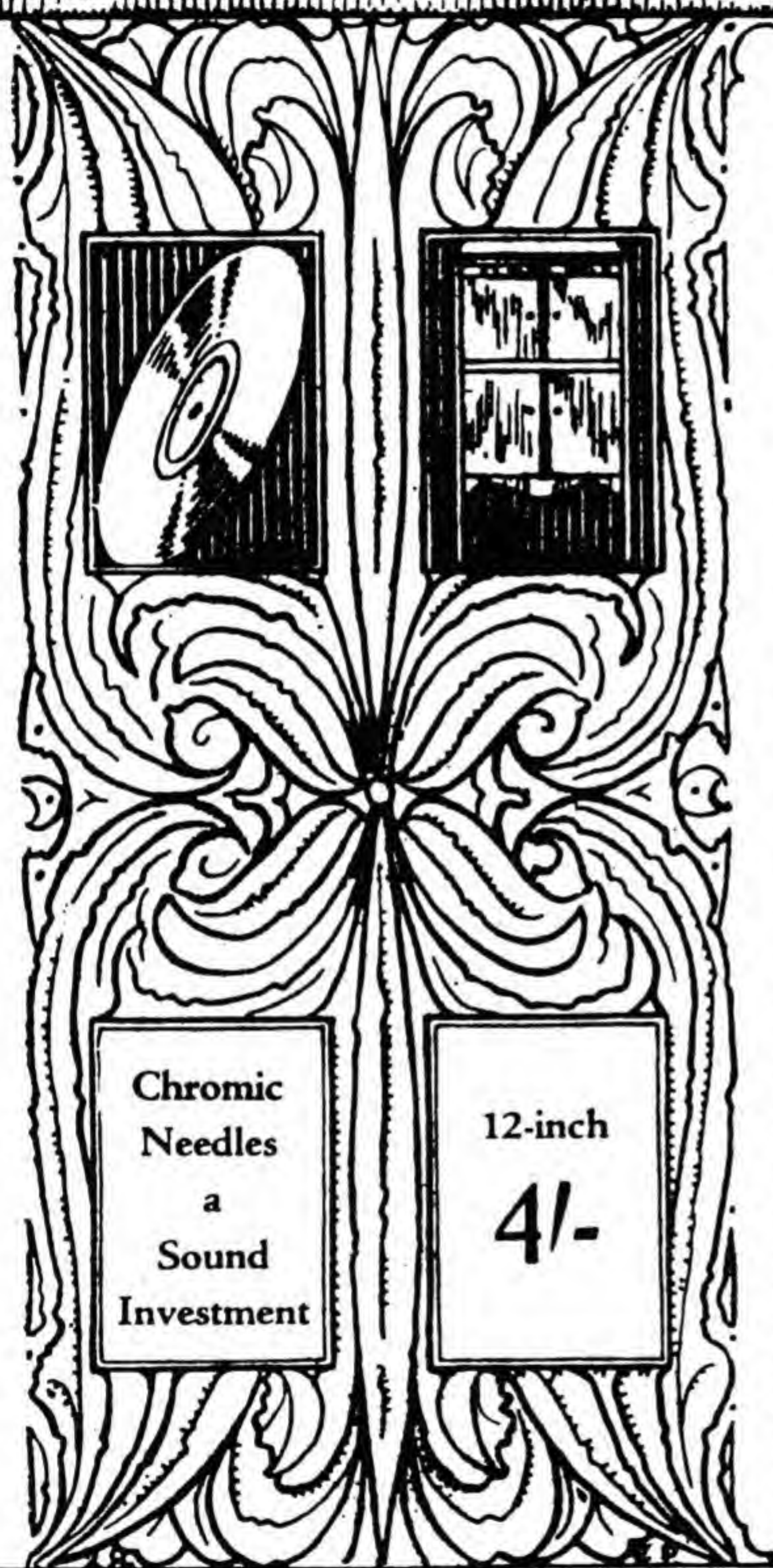
It seems ages ago that Mr. Bayly first mentioned to me that Argo records proposed to issue a set of records which would show the impact of the advent of sound recording upon the 'general public' and its progress through the acoustical age. Eventually being asked to review the processed records for "The Talking Machine Review" has been a very pleasant surprise.

Mr. Kevin Daly must have had an unenviable task when pruning the material available to fit in to four LP sides, and I feel that he has done it very well. Today, we take so much for granted and it is not until man makes his first step on the Moon that we pause to reflect what man has achieved. Ninety-odd years ago, people were suddenly confronted for the first time that sounds could be recorded, stored, and played again at will. Unlike other inventions, sound recordings could be in the hands of 'amateurs' right from its infancy. For those who could not afford a phonograph, they were soon available to the 'masses' by means of the 'penny-arcades'. By careful choice of material, Mr. Daly has brought out the feelings of those people. By sifting through letters and articles in contemporary magazines and newspapers he has shown not only the development of the 'talking machine' itself but the development of opinion. Those who scoffed were gradually outweighed by those who realised that the medium was a valuable means of entertainment, and education. Great names of entertainment were recorded, such as Tamagno, Marie Lloyd, Patti, Sam Mayo. The voices of famous men and personalities were recorded; Lord Stanley, Florence Nightingale, Gladstone, Sir Arthur Sullivan being among those heard on these records.

As now, the early days of recording had its enthusiasts and 'specialist dealers' who developed things like 'Multiplex Grand Graphophones', clockwork motors, double-sided records, Neophone records and then electrical recording. I am glad that tribute is paid to Paul Voigt, who having commenced work at Edison Bell works specialising in radio, went on to develop his own system of electrical recording, which was far superior to that of many of his competitors. Just play some Edison Bell 'Radio' or 'Electron' records on good modern equipment! World War I gave an impetus to the record industry rather than a decline. Out of it was born the truly 'portable' gramophone.

FINEST ELECTRIC RECORDINGS
WITHOUT SCRATCH

EDISON BELL



12 INCH
ELECTRON RECORDS
NOW 4/-

THE VIENNA SYMPHONY ORCHESTRA

Conductor: Paul Kery

(Recorded in Vienna)

- X561 { Minuet (Boccherini)
Nozze di Figaro, Overture (Mozart)

ANDERSON TYRER (Pianoforte Solos)

- X562 { Widmung (Devotion) (Schumann-Liszt)
Prelude in G Minor (Rachmaninov)

KUTCHER STRING QUARTET

- X563 { Quartet in B Flat Major (H. Balfour Gardiner)
In Two Parts

EDWARD HALLAND (Bass)

(with Orchestral Accompaniment)

(Public Hall Recording)

- X564 { Recit.: From the Rage of the Tempest ("Scipio"—Handel)
Aria: Hear me, ye Winds and Waves
Aria: But Who May Abide ("Messiah"—Handel)

COLOMBO AND HIS ORCHESTRA

- X565 { Fantasy of Russian Airs (arr. Colombo)
Fantasy of Italian Airs " "

STILES ALLEN (Soprano)

(with Orchestral Accompaniment)

- X566 { Softly Sighs ("Der Freischütz"—Weber)
In Quelle Trine Morbide Aria sung in English
("Manon Lescaut"—Puccini)
Aria sung in Italian

EDISON BELL, LIMITED, LONDON, S.E.15

December, 1930

My notes are intended to give you an indication of the contents of the records without spoiling what will be your pleasure and fascination when you buy them - as I am sure you must. They will bear repeated hearing, you will find your 'favourite' parts and want to dip into them many times. I have. In concluding . . . the accompanying notes are by Ernie Bayly, who in the small space available, has linked together a few more historical facts as 'background'.

* * * * *

D A V I D B I S P H A M

by Laurie Hervingham - Root

(Editor's note: Mr. Root has sent us a long, and very interesting study on the recordings of the singer, David Bispham, which we shall 'serialise'. I am sure that readers interested in vocal records will thoroughly enjoy and appreciate the essay.)

D A V I D B I S P H A M - Q U A K E R B A R I T O N E

INTRODUCTION

I have never been unable to understand just why the records of David Bispham seem to be quite overlooked, except for what seems a mere handful of collectors. Here is a singer whose operatic career included the best of the legendary 'Golden Age'; he stands there four-square, a giant among giants. I will not attempt to make a survey of his career and other biographical details for these are available elsewhere for those who desire to study them. It is the singer's records, such as I know them, I intend to discuss.

We must assess Bispham's voice as such. For myself, I have found it to be a somewhat unmusical voice - as a voice - but, as an artist, surely Bispham stands very high in the top bracket. It is more than likely that his voice was subject to some very heavy work with many of the roles he sang, especially the Wagnerian. Add to this his late operatic debut, for he had passed thirty years of age before this occurred, and we have the familiar, somewhat rough, voice we find on many records.

He sang many varied operatic roles, yet his recorded output in this field are minimal. They are also very difficult to find. Further, it has been stated by more than one authority that his recording period coincided with his great interest of singing much of his music in English. Thus we have items which could have been sung in the original language being recorded in English. Again, these same authorities have stated that many of the English ballad titles he recorded are greatly overstated in their interpretation. This may or may not be so. I have found that many of these ballads contain some of the most artistic singing on record. Of course, Bispham recorded some very dull and uninteresting songs. His own brand of artistry did precisely nothing to enhance these already dull items. There are times when he sounds completely disinterested in what he is recording. He was a dramatic singer and was generally very good in music requiring a dramatic interpretation. At the same time, some of his lyric and legato singing borders on the miraculous, so fine a job does he make of it. I feel that Bispham and humour were not closely allied in his music. Possibly humour, but not a merry humour.

Bispham was far more versatile than most of his contemporaries. He could, and did, sing in many languages as well as a wide range of music. Be it ballad, opera, lieder or oratorio, they all combine to show his versatility, rare in male singers of that period.

I have grouped the records for discussion as per the recording year. I have listed

the records made at each session at the commencement of each section.

1903 Mapleson cylinders - recorded at actual performances at the Metropolitan Opera House, New York.

1. Walküre : Fragment with Nordica and Gadski
2. Walküre (Wagner) : Wotan's Farewell - 2 cylinders

1
2a & b

I am uncertain how the above items fit into a discography such as this. Both items were recorded on cylinders during actual performances at the Metropolitan. The first was made on 21st. February, 1903 and is an excerpt from Act III of the opera. The two principal ladies come over very well in this excerpt - starting at "Herlische Maid". A great deal of vivid imagination must be used to hear Bispham's contribution - sung back stage, through speaking trumpet, if instructions are carried out. His words are "Steh Brunhilde". These can be heard very faintly through the surface noise. The record ends with an orchestral chord through which the singer gives one word, "Wo". It is inaudible. It must be assumed that he sang it.

The microscopic snippets from the "Farewell" are of a different order. I do not know if there were two cylinders or if Mapleson lifted the recording apparatus and caught a later passage of the work. It commences at "Seh wohl" to "mehr grüssen", and "Denn Einer" to "dir Gott". The sections are start & finish of the 10-inch Van Rooy recording of 1902. Again it has been suggested that the two excerpts were recorded at different performances. The singer is faint but audible. Upper notes blast a little in places while the orchestra tends to overpower the singer in odd places. Generally it is quite an acceptable example of these fascinating items culled from the past. In places the real Bispham shows through and his final phrase is a fine example of deep sorrow and feeling.

London 1902 10-inch Red, and Black G & T

- 2-2682 Sapphische Ode (Brahms)
- 2-2683 1993G Drink to me only with thins eyes
- 2-2684 1994G Hark, hark, the lark (Schubert)
- 2-2685 Unidentified German song
- 2-2686 1992G Quand 'ero paggio ('Falstaff' - Verdi)
- 2-2687 1996G The pretty creature (Storace - arr. A. L.)
- 2-2688 1997G Die Ehre Göttes (Beethoven, Op.48, No 4)
- 2-2689 1998G My lone Nell (arr. Mrs Milligan Fox)

I have discussed the above group of records at length in an article written some ten years ago in another magazine. I do not intend covering the same ground again at any length. Of the above group, I do not possess, nor have I heard, the Brahms song. The "unidentified German song" will have to remain just that. It was noted many years ago in a dealers' list of records allegedly rifled from the library at Hayes. It is now back in its rightful place at Hayes, so I now understand. The speed of the above records, such as I know them, revolve at a very slow speed of 70 - 72 r.p.m., but generally tending towards the slower speed. Although the above items were issued as black G & T's; they were originally prepared as red G & T. It is in this latter form that some of the records appeared. As such, they make great appeal to the antiquarian collector.

2-2682 Sapphische Ode (Brahms)

I do not possess, nor have I heard the Brahms song. I am told that it is sung in German and well interpreted. This is secondhand knowledge and must be left as such.

2-2683 Drink to me only with thine eyes.

To me, this is one of Bispham's poorer efforts on record. He seems disinterested in the song and succeeds in making the whole thing seem dull. Hence the stricture by a leading dealer / collector on Bispham's 1902 records of ". . very rare, but very dull . . ." The singing is lustreless and dead sounding.

2-2684 Hark, hark, the lark (Schubert)

If the previous record is dull and lifeless, this one is vital, joyful and in all ways an excellent record. It is one of the best of Bispham in this group as well as being an outstanding example of recording and singing of this period. He sings this popular song in English but it loses little or nothing because of this factor. Diction is good (as is usual for Bispham's records - for the most part); while the artistry and vocal colouring are top class. He sings with an elan which is infectious and all in all, this is a magnificent record.

2-2685 Unidentified German Song

I have noted this record in my introductory remarks on the 1902 set of Bispham. To my knowledge, nobody has heard this record to be able to identify the song or the singer. The record was advertised in a dealer's list as a black-labelled single-sided discs, sample record with G & T detail, but nothing about either song or singer. A catalogue number was written in pencil on the blank part of the label (miniature size) and nothing more. I have copies of this type of record obtained from the same dealer (by Van Rooy) and understand that the detail I have given corresponds with the like disc I possess. As already noted, the number allocated to this disc was later used for the Van Rooy 'Walküre' excerpts when it was decided to release this record. (To be continued on page 209)





DEC 26 1911

DEC 26 1911

26	Orchestra - Premier	✓	33	50	Com - Tricketts - misc - empty
26	" Harlan	✓	30		Smith - Robinson - Buckland
27	Harlan - 2m -	✓	30		Miscellaneous
	Orchestra	✓	30		<u>15</u> 86
27	Do at (4m)	✓			<u>45</u> 96
	Orchestra	✓	60	50	<u>2601</u> 67
27	Enrols	✓	35		<u>2647</u> 63
	Orchestra	✓	52		<u>2169</u> 66
28	Parana - 3 seniors ⁸⁹¹	✓	100	—	<u>4817</u> 29
29	Orchestra Reethim ⁸⁹²	✓	179		<u>1827</u> 1
29	Olis Trade - 4m (2 ad)	✓	175		<u>5000</u> 00
30	Quartette - (Hoolley) 4m =	✓	150		
27	Orchestra	✓	57	50	
28	Tricketts Quartette - Dr 4m =	✓	1500	—	942 ? (one of several made)
28	Murray (See)	✓	129	17	
28	Eckel	✓	10		
28	Hoolley	✓	25		
28	Bueling	✓	25		
28	Do at	✓	15		
28	Doyle	✓	15		
			<u>2601</u>	67	

864 - Paglaicci - Ballatella
 865 - Cavalleria R. Voi lo sapete
 867 - La pinduta
 868 - Don Giovanni - Bati, bati etc
 881 - Paglaicci - Ballatella
 883 - La Wally - Ebben etc
 884 - Lenz d'arte
 885 - Cavalleria R - Racconte
 887 -
 889 - Giocenda - Suicidio
 890 - Madame Butterfly - Unberdiveda
 895 - B - Cura de amor raconte de Nelly
 896 - B - C - Matanzas
 898 - A - Swing Low Sweet Chariot
 899 - A B C - Alpine Memories
 900 - B - Unless
 901 - A - B - Come Sing to Me
 902 - B - C - The Gift
 903 - A - C - My dear son
 904 - B - C - I come to you
 905 - B - C - An Old Garden
 906 - B - Surdate
 908 - B - Cecchi di Gata
 909 - B - Ballo in Maschera - Alla vita etc.
 914 - B -
 915 - B - Guglielmo Tell - Testa Immobile

Labia
 Labia
 Borz
 Borz.
 Borz.
 Ackle
 Borz
 Destinn
 "
 "
 Bressonier
 "
 Fisk Quartet
 Alb. Orchestra
 Oppenshaw
 "
 "
 "
 "
 "
 Pasquanello
 Rasponi
 "
 "

(X) 82035 FR
 (X) H H H
 (X) H H H
 A H H H
 H H H H
 Hold A A
 A 82525
 A H 82527
 R H R
 H R
 R R R R R R R
 H X H
 R X H

A disc master listing that was maintained by Mary Amerault, an Edison employee. The listing was prepared after the Edison fire and contains many gaps in the early numbers. It is quite good after 1915. H is 'hold'. R is 'rejected'. FR is 'finally rejected'.

DIAMOND DISC RECORDS

INFORMATION FOR ADVERTISING DEPARTMENT

No. 82051 Size

Title Standschen

Music by Franz Schubert

Words by

Published by

Made by Heinrich Hensel

Instrument or Voice Tenor in *German*

Information concerning selection, giving facts about its origin, where sung or played and by whom, something about its character, etc. that will interest the public and have advertising value

In "Schubert--Alban" published by C. F. Peters, Leipzig

S# 1410

50001 (1061) X Moonlight in Jangeland - (Collins & Hailan) X
 ✓ (1055) X Below Mason's Dixon line - (Collins) - 10/30

50002 (1077) X Old Folks at Home (Christine Miller & Co.) X
 (1277) X Hear my God to thee (Quartette) ^{mix}

50003 50003 Two Poets (Golden and Hughes) DEC 1 9 1912 X
 Noema Bird Xylo (Dach)

50004 50004 Fairest Rose Waltz Xylo (Dach) DEC 1 9 1912
 Lullaby Tango (Hungarian Orchestra)

50005 (1035) X Massie's in the cold cold ground (Met. Quart) -
 ✓ (1027) Dear Heart (Vention Trio)

50006 (1035) X Massie's in the cold-cold ground (Met Quart)
 ✓ (699) X Bonnie sweet Bessie - (Marie Harelle)

50007 (1061) X Moonlight in Jangeland - (Collins & Hailan) X
 ✓ (1054) X Mesmerizing M. June (")

50008 50008 In Happy Moments (Thos. Chalmers) X
 Bonnie Sweet Bessie (Marie Harelle) X
 (1061) X Mesmerizing M. June

50009 (1038) X My Lady Love (Hackett & Co.)
 ✓ (954) X Lullaby Tango - 11/21/12 -

50010 (1040) X Two Poets (Golden & Hughes)
 ✓ (1054) X Mesmerizing Mendelssohn June (Collins & Hailan)

50011 (1236) X Memories of Home X
 (652) X Mocking Bird (Xylo) - Cash.